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Rhetoric 1 and 2

Manual and Calendar

for

1923-1924

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Rhetoric 1 and 2

1923 - 1924

THE COURSE

This pamphlet contains detailed directions and information concerning the course. Students will be held responsible for any failure to follow these, whether attention has been called to them by instructors or not. READ THE DIRECTIONS, pp. 4-9, as often as necessary to keep them in mind.

The course includes a series of preliminary exercises, the study of rhetoric, practice in the writing of English, the study of models of English prose composition, and the reading and discussion of literature.

Text Books

Manual and Calendar of Rhetoric 1-2

Composition for College Students (Thomas, Manchester, and Scott)

Handbook of Composition (Revised Edition) (Woolley)

College Readings in English Prose (Scott and Zeitlin)

A good dictionary—either Webster's *Collegiate* or the *College Standard*.

Huxley's *Selected Essays* (Edited by C. Rinaker)

Clark's *When You Write a Letter*.

Essays, English and American (Edited by Raymond Macdonald Alden)

A Book of Short Stories (Edited by S. P. Sherman)

COMPOSITIONS

Directions for Preparing Manuscript

Useful suggestions on the preparation of manuscript will be found in the *Handbook*, pages 89-94. The directions given in this *Manual and Calendar* must be followed precisely.

Write on theme paper, one side only, with ink or typewriter, and get clearly legible results. If themes are typed, unruled white paper, 8½ x 11, of medium weight should be used, and lines should be double-spaced. In all details, handwriting, spelling, punctuation, use of capitals, indentations, each manuscript will be accepted and graded as the best of which the writer is capable. Manuscript that is slovenly or carelessly prepared will not be accepted.

Write the title of each theme at the top of the first page, beginning on the first ruled line, and capitalize the first letter of each important word. Leave a space equivalent to one blank line between the title and the beginning of the theme.

Leave a margin of about one and a half inches at the left side of each page. Do not crowd the right of the page.

Indent the first line of each paragraph about an inch.

Number the pages of every theme over two pages in length and write your name or initials in an upper corner of each page.

Draw a horizontal line through words to be disregarded by the reader; do not enclose them in brackets or parentheses.

Fold themes once, lengthwise, and endorse them on the back of the last page near the top.

Each endorsement must give, in the following order:

1. Name of course and number of section (Rhetoric 1 A 1, for instance);
2. Name of student;
3. Date on which theme is due;
4. Theme number.

Use and Acknowledgment of Sources

Sentences or larger units of discourse literally repeated from another writer or from one's own previous composition must be enclosed in quotation marks and the source cited. When material is borrowed and put in other words, the borrower should make incidental reference to the source, either (a) by means of a phrase in the text or (b) by the use of a footnote. Collaboration in the writing of themes is not approved. Failure to follow these instructions in this course will lead to plagiarism, and may be construed as evidence of deliberate dishonesty.

Late Themes Will Not be Accepted

Themes not handed in at the appointed time (the beginning of the class session) will not be accepted by the instructor except by special arrangement made in advance, or in case of illness for which an excuse from the Dean of Men or Dean of Women is presented. *Such themes must bear a statement of the reason for delay.* All other late themes must be handed to the director of the course, 324 University Hall, with a written explanation of the delay. Delayed themes may not be made up at the rate of more than two a week, and *no delayed themes will be accepted within the last two weeks prior to examinations.* *No one who is delinquent to the extent of one-fourth of the written work of a semester will be given credit in the course.*

Themes Must be Returned for Credit

Themes will ordinarily be returned to the writers, with criticisms and directions for revising or rewriting, at the second meeting of the class after they are handed in. They are then to be revised or rewritten and returned to the instructor. If a theme is not marked "Rewrite," observe all criticisms and corrections, make suggested revisions, mark the theme "Revised" in red ink just below the grade or criticism on the back, and return it to the instructor. All corrections and revisions should be made neatly with red ink. Do not rewrite a theme unless directed to do so. When a theme is rewritten, the new copy should be marked in red ink "Rewritten" just below the endorsement, should be given the date of the original, and *both the original and the rewritten copies, folded separately, returned to the instructor.*

Short themes should be returned at the next meeting of the class after they are received by the student; others must be returned without unnecessary delay.

CREDIT IS NOT GIVEN FOR THEMES UNTIL THEY ARE RETURNED IN REVISED OR REWRITTEN FORM FOR FILING.

Themes are kept on file in the theme room until the close of the year, during which time they may be consulted on application to the instructor or the theme clerk. At the close of the year they are destroyed.

Conferences

Two or more conferences will be held with each student in each semester. Students are urged to seek additional or special conferences with their instructors whenever in need of advice. Conference appointments are a regular part of the course; absence from them is regarded as serious delinquency.

Outlines

All outlines called for in the Calendar are to be analytic sentence outlines; topical outlines are not acceptable.

Symbols Used in Correcting Themes

amb	Ambiguous	MS	Manuscript
ant	Antecedent	n	Wrong number
c	Coherence faulty	o	Something omitted
cap	Use a capital letter	p	Punctuation faulty
cf	Compare	pv	Point of view faulty
cl	Lacking in clearness	rep	Repetition
confer	Take the theme to your instructor for con- ference	red	Redundant
est	Construction faulty	ref	Faulty reference
d	Diction faulty	rw	Rewrite
ø	Omit	s	Bad sentence
e	Lacking in emphasis	sp	Misspelled
f	Mechanical form bad	t	Tense
fig	Faulty use of figure	tr	Rearrange, transpose
gl	See glossary in <i>Hand- book</i>	trans	Transition
gr	Grammar faulty	u	Lacking in unity
h	Hackneyed	v	Vague
id	Idiom	w	Wordy
ill	Give an illustration or example	∧	Something omitted
imp	Impropriety	¶	Make new paragraph
k	Awkward construction clumsy style	No ¶	Make no new paragraph
lc	Use a small letter	X	Obvious fault
		?	Who, what, why? Are you sure of your facts or inferences?
		⊖	Unite

Values of Grades

Theme grades range from A to E. A grade of A is given only for themes of exceptional merit, both in content and form. A grade of E means work too inferior for credit. D indicates the lowest quality of work for which credit is given. Plus and minus signs attached to grades are merely gestures; they signify nothing in the record. Students should ask their instructors to explain grades and clear up all questions or doubts connected with them.

1. As nearly as possible themes are graded in accordance with a fixed standard. A theme handed in in October should

receive the same grade as if handed in in January. Therefore a steady, though slow, rise in grades on successive themes indicates improvement.

2. At any time in the first semester a short theme may be given a grade in accordance with the traits or faults here mentioned.

E: if it contains any one of the following items:

- 3 or more misspelled words
- 2 sentences with violent changes of construction (*Handbook* 25, 26, 94, 95, 97)
- 2 unclear sentences (*Handbook* 55-60)
- 2 straggling sentences (*Handbook* 75-76)
- 1 comma fault (*Handbook* 230)
- 1 incomplete sentence (*Handbook* 24)
- 2 grammatical errors (*Handbook* 29-31)
- a noticeable number of improprieties and barbarisms
- a marked lack of unity
- a marked lack of coherence

D: if it is merely free from the errors under E

C: if it is mechanically accurate and offers some variety of sentence structure

C to A: if it is mechanically accurate, sound or excellent in substance, good in structure and apt in expression

Excellence of any kind—freshness of treatment, interest, originality, and thought—will be given due recognition, but it must, in this course, be accompanied by accuracy and soundness in detail of structure. The instructor is quite as anxious to read interesting or brilliant themes as the student is to write them.

3. In the second semester a theme may be given E for a smaller number of errors than in the first semester.

In argument, themes may deserve C to A only:

- (a) when they show perception of the value of evidence and an ability to reason from premise to conclusion,
- (b) a control of organic structure in brief and theme, and
- (c) an ability to present the argument effectively, i. e., with tact and force.

Credit and Failures

No one may receive credit in the course who is seriously deficient in written work, classwork, quizzes and examinations, or reading, or who has become delinquent to the extent of one-fourth of the written work. Any student who fails to pass the spelling test, based on *Handbook* 162, with a grade of at least 90 per cent will be reported to the Committee on Students' English at the end of the year.

A passing grade is given only to students who consistently show ability to write acceptably correct English. A student may receive passing grades on themes throughout much of the semester and still fail the course if at the close of the semester he does not show beyond question, especially in impromptu work, ability to write creditably. At the same time a student may receive failing grades throughout much of the semester, but by consistent improvement, faithfulness, and finally by giving evidence of ability at the close of the semester, still earn a passing grade. Neither ability nor pertinacity is alone sufficient to gain credit, but each receives due weight in the final accounting.

A failure in the course may be made up only by repeating the course, unless it is due to failure in quizzes and examinations. In such case, and no other, a special examination may be given.

Special examinations will not be given to make up failure to write passable themes or to hand in the required number of themes.

COMMITTEE ON STUDENTS' ENGLISH

The quality of written and spoken English required for a passing grade in this course is the minimum essential to satisfactory work in other courses throughout the University curriculum. A student may be reported by any instructor at any time for unsatisfactory use of English in any course. A student so reported may be placed in the care of the Secretary of the Committee on Student's English, and by him required to pursue further work in English, in or out of courses, to remove deficiencies. No credit is given for such work, but its successful completion is a prerequisite to graduation.

CALENDAR

TMS means *Composition for College Students*; SZ, *College Readings in English Prose*; W, *Handbook of Composition*. References to TMS and SZ are pages; to W are paragraphs.

Dates are for classes meeting M W F. Assignments apply to the day following for classes meeting T T S.

FIRST SEMESTER

Preliminary Exercises and General Principles

- Sept. 19 (Wed.)—The instructor will announce his name and the number of the section, call the roll, and take the names of all present for whom there are no cards; explain the purpose of the preliminary exercises and of the course; give directions as to the standard paper and form to be used in writing exercises and tests; and announce the texts to be bought at once. Note that all exercises and themes are to be written on standard theme paper and are to be prepared in accordance with directions on pp. 4-5. Assign lesson in W. Students must bring paper for all subsequent meetings at which class exercises are to be written.
- Sept. 21 (Fri.)—W 165-171; 204-208. (Twenty minutes for discussing this assignment). First exercise (impromptu theme). Assign topics for second exercise (theme to be handed in at next session).
- Sept. 24 (Mon.)—Second exercise to be handed in. Third exercise (in sentence structure, paragraphing, and spelling) to be written in class. Assign topics for fourth exercise, (theme) to be handed in at next session.
- Sept. 26 (Wed.)—Fourth exercise (theme) to be handed in. Fifth exercise (impromptu theme) to be written in class. Assignment of topics for Oct. 1.

Sept. 28. (Fri.)—Complete the preliminary exercises and correct any irregularities.

Oct. 1. (Mon.)—At the beginning of the period assignments will be made to Rhetoric O₁, to which those so assigned must report at once. Assign TMS 1-13 for next meeting. THEME I. Class theme.

Oct. 3. (Wed.)—TMS 1-13. Instructors will make sure that each student is provided with a copy of the *Manual and Calendar* and is familiar with its contents, especially pp 4-9, and will bring to the attention of students for special emphasis the most important explanations and directions.

Sentence and Paragraph

Oct. 5. (Fri.)—The sentence. TMS 132-142, W 24-32.

Oct. 8. (Mon.)—THEME 2 (200 words).

Oct. 10. (Wed.)—TMS 142-154. Coördination and subordination.

Oct. 12. (Fri.)—THEME 3 (200 words). TMS 154-161; 571-573. W 72-76. Unity of the sentence.

Oct. 15. (Mon.)—TMS 161-173; 532-537. Coherence of the sentence.

Oct. 17. (Wed.)—THEME 4 (200 words). TMS 173-183; 544-545. Emphasis of the sentence.

Oct. 19. (Fri.)—TMS 85-107. The paragraph.

Oct. 22. (Mon.)—THEME 5 (200 words). Class exercises in the study of paragraph structure.

Oct. 24. (Wed.)—TMS 107-130. The paragraph.

Oct. 26. (Fri.)—THEME 6 (200 words). Analysis of paragraphs, SZ 31-43.

Exposition and the Whole Composition

Oct. 29. (Mon.)—TMS 14-33. Hand in three subjects for theme on how to do or make something. See TMS 49-51; SZ 18-54. Each subject must be presented in a single complete sentence that will show the principal purpose or central idea to be developed. Be ready to develop one of these in class as a short theme either oral or written.

Oct. 31. (Wed.)—TMS 33-48.

Nov. 2. (Fri.)—Be prepared to outline in class "The Definition of Democracy," TMS 415-518 and specimens in SZ. Instructors will return sentence summaries.

Nov. 5. (Mon.)—THEME 7. Written digest of a specimen. In making the assignment, instructors will give explicit instructions as to the essentials of a good digest and the methods to be used in preparing the assignment, and will relate the assignment to one of the problems in exposition, TMS 48 ff.

Nov. 7. (Wed.)—Outline based on the study of Problem II or III, TMS 51-57. Students will keep copies of this outline for use in writing Theme 8.

Nov. 9. (Fri.)—THEME 8. Based on preceding outline.

Nov. 12. (Mon.)—THEME 9. Analytic outline of Theme 12, in accordance with a problem assigned by the instructor.

Nov. 14. (Wed.)—Reading in Huxley, pp 1-15. Students should learn something of Huxley's life.

Nov. 16. (Fri.)—THEME 10. Impromptu. Reading in Huxley, pp 16-36.

- Nov. 19. (Mon.)—Analysis of specimens, with special attention to introductory, transitional, and concluding elements, key or topic sentences, method of development, and other structural features.
- Nov. 21. (Wed.)—THEME 11 (300 words), based on reading. (TMS Problem IV.)
- Nov. 23. (Fri.)—Words. TMS 186-204.
- Nov. 26. (Mon.)—THEME 12 (800-1000 words).
- Nov. 28. (Wed.)—Hand in list of three or more proposed topics in sentence form for Theme 15, due Dec. 18. Study TMS, Problem VII or IX, pp. 65-77. For topics consult SZ, notes on Discussions of Facts and Ideas, pp. 618-623, and TMS, pp. 78-79. Be prepared to tell orally the scope and general plan of the development of any proposed topic.
- Nov. 29. (Thurs.)—Thanksgiving Day.
- Nov. 30. (Fri.)—Words. TMS. 205-220.
- Dec. 3. (Mon.)—Sentence outline of Theme 15.
- Dec. 5. (Wed.)—Digest of SZ 113-124 or 124-130, or specimen in TMS Appendix A.
- Dec. 7. (Fri.)—THEME 13 (200-250 words).
- Dec. 10. (Mon.)—Study of diction in SZ 173-182 and TMS Appendix A. Review assignments for Nov. 23 and 30.
- Dec. 12. (Wed.)—THEME 14 (impromptu).
- Dec. 14. (Fri.)—Reading in Huxley.
- Dec. 17. (Mon.)—THEME 15 (1000-1200 words).

Dec. 19. (Wed.)—The imaginative word. TMS 220-226.

Dec. 21. (Fri.)—Exercise in diction based on exercises in TMS, Chap. V.

Dec. 22. (Sat.)—Recess begins 11 a. m.

Familiar Letters and Essays

[The instructor may substitute for the remaining assignments in this semester work in letter writing and correspondence, using "When You Write a Letter" as a basis.]

Jan. 4. (Fri.)—Lecture on the familiar letter and the informal essay; the personal element in writing and in literature. Reading assignment in Alden's "Essays." For familiar letters see W. J. and C. M. Dawson, "The Great English Letter Writers;" Lockwood and Kelly, "Specimens of Letter Writing;" R. Williams, "Letters of the Nineteenth Century."

Jan. 5. (Sat.) 2 p. m.—Spelling test for all who have not made credit in spelling.

Jan. 7. (Mon.)—THEME 16. A familiar letter (250-300 words). Assignments in "When You Write a Letter."

Jan. 9. (Wed.)—TMS 82-84. Reading in "Century of Essays" and "When You Write a Letter."

Jan. 11. (Fri.)—THEME 17. Familiar essay. Review TMS 14-47 and read carefully TMS 82-84; SZ 14-17, 165-172.

Jan. 14. (Mon.)—Reading in "Essays English and American."

Jan. 16. (Wed.)—THEME 18. Essay (500-600 words).

Jan. 18. (Fri.)—Reading in "Essays English and American."

Jan. 19. (Sat.)—Examinations begin.

SECOND SEMESTER

Argument

Much argumentative material will be found in some of the informal essays studied in Rhetoric 1. Watch for arguments in newspaper editorials, advertisements, and editorials and articles in weekly papers and the magazines.

For exercises in Argument see TMS 269-280.

Feb. 6. (Wed.)—THEME 1 (impromptu): Letter to parent or guardian showing why you should have a larger allowance.

Feb. 8. (Fri.)—TMS 227-237. Lecture: Definition and purpose of argument; adapting the argument to the audience; kinds of argumentative appeal; "formal" argument and "informal" argument; faults of current argument—ignorance of facts, prejudice in point of view, illogical thought, inadequate expression.

Directions for phrasing the proposition. (Foster: 1-12. References to Foster are merely suggestions to instructors.)

Discussion of specimens. SZ 221, 223, 336.

Feb. 11. (Mon.)—Hand in three properly phrased propositions of current interest, and one example of illogical reasoning heard recently.

Lecture: Analysis of question (Foster: 13-16, 42-40). Show how such analysis is applicable to informal argument.

Feb. 13. (Wed.)—Hand in statements of propositions argued in specimens studied and in SZ 230, 324, 325. Bring to class topics on which current argument is busy and be prepared to analyze and argue one topic.

- Feb. 15. (Fri.)—TMS 237-242. Making the brief.
- Feb. 18. (Mon.)—THEME 2. Brief of a short argument based on topic discussed Feb. 13.
- Feb. 20. (Wed.)—TMS 242-254. (Foster: 51-71.)
- Feb. 22. (Fri.)—THEME 3 (250 words): Argument based upon authority, with demonstration of value of authority used. (cf TMS 449-459.)
Class exercise in testing authority. (Foster 335-6 and themes.)
- Feb. 25. (Mon.)—TMS 254-258. Fallacies. (Foster 142-172.) Exercises in class on fallacious argument.
- Feb. 27. (Wed.)—THEME 4 (300 words): Argument showing from observation the existence of some condition in University life which should be changed.
TMS 258-259. Outlining arguments for presentation.
- Feb. 29. (Fri.)—Exercises based on specimens to illustrate the difference between brief of argument and outline of presentation.
- Mar. 3. (Mon.)—THEME 5 (200-300 words): Argument from analogy based upon observation.
- Mar. 5. (Wed.)—TMS 259-266. Presenting the argument.
- Mar. 7. (Fri.)—THEME 6: Sentence outline: Defense of House of Lords. SZ 271.
- Mar. 10. (Mon.)—Class exercise in briefing and outlining of assigned specimens.

- Mar. 12. (Wed.)—THEME 7a. Brief of 1000 word argument.
(Theme 10) on subject of current interest.
- Mar. 14. (Fri.)—THEME 7b. Outline for presentation of Theme
10.
Discussion of specimens. SZ 301, 304, 232.
- Mar. 17. (Mon.)—THEME 8 (300 words): Editorial or letter to
Illini calling for action on some matter of
local interest.
- Mar. 19. (Wed.)—TMS 266-269. Exercises.
Discussion of specimens. SZ 306, etc. (Hux-
ley, Administrative Nihilism; New Republic,
etc., may be read by instructor.)
- Mar. 21. (Fri.)—THEME 9: Defense of yourself or another
against specific charge.
- Mar. 24. (Mon.)—THEME 10: 1000-word argument.

Description

[It is recommended that description be regarded as an aid to narration rather than as a separate form of discourse. Students should be encouraged to describe persons or places that are later to be used in their long narratives.]

- Mar. 26. (Wed.)—Instructors will discuss description relative to
other forms of discourse; selection of char-
acteristic details; point of view; fundamen-
tal image; dominant tone.
- Mar. 28. (Fri.)—SZ 641; TMS 281-295.
Class exercise: Work out a list of familiar
subjects suitable for descriptive themes and
select characteristic details of these subjects.

Mar. 31. (Mon.)—TMS 295-309; SZ, 361-365, 377-379. Point of view in description.

Class work: Discussion of assigned reading.

Apr. 2. (Wed.)—THEME 11 (250 words): Descriptive, on a familiar subject in which the point of view is important.

Class work: TMS 309-316.

Apr. 4. (Fri.)—THEME 12 (250 words): Descriptive, on a familiar subject in which dominant tone is emphasized.

Class work: TMS 316-327.

Apr. 7. (Mon.)—Assigned reading.

Class work: Discussion in class of students' themes in description to encourage brevity of expression, the use of specific terms, and the selection of characteristic details.

Apr. 9. (Wed.)—THEME 13 (300 words): Portraying character by speech, gesture and action, rather than by personal appearance. (Cf. assignments for May 16.)

Class work: TMS 327-331; consideration of SZ 418-422 and other illustrative material.

Apr. 11. (Fri.)—Assigned reading.

Class work: In which mental state is portrayed through the mental images of the character under observation or through his actions brought about by his mental condition.

Apr. 14. (Mon.)—THEME 14. Based on assigned reading. Assigned reading.

Class work: Discussion of class themes; exercises in seeking more appropriate and more forceful terms; talk by the instructor upon the use of dialogue for revealing character.

Apr. 16. (Wed.)—THEME 15 (250 words): A dialogue designed to reveal character and to open a story.

Class work: Discussion of assigned reading.

Apr. 17. (Thurs.) 11 a. m.—Easter recess begins.

Apr. 22. (Tues.) 1 p. m.—Easter recess ends.

Narrative

Apr. 25. (Wed.)—General principles of narrative. TMS 332-347. SZ 647-8. Directions for Friday's theme.

Apr. 25. (Fri.)—THEME 16: Employing dialogue in connection with an incident. Informative narrative. TMS 348-352. SZ 457-475, 649-650.

Apr. 28. (Mon.)—Anecdote and incident. TMS 352-353. SZ 423-436, 648-649.

Apr. 30. (Wed.)—THEME 17: An anecdote or incident. Biography and autobiography. TMS 253-255. SZ 437-456, 649.

May 2. (Fri.)—TMS 355-362. Personal experience. Study of specimens.

May 5. (Mon.)—THEME 18: Narrative of personal experience.

May 7. (Wed.)—The short story. TMS 363-371. SZ 651-652.
Dominant tone.

May 9. (Fri.)—Plot construction. TMS 372-383. SZ 502-523,
652, 536-542.

May 12. (Mon.)—TMS 383-386. Characterization. Study of as-
signed specimens.

May 14. (Wed.)—Hand in synopsis of long narrative (Theme 20).

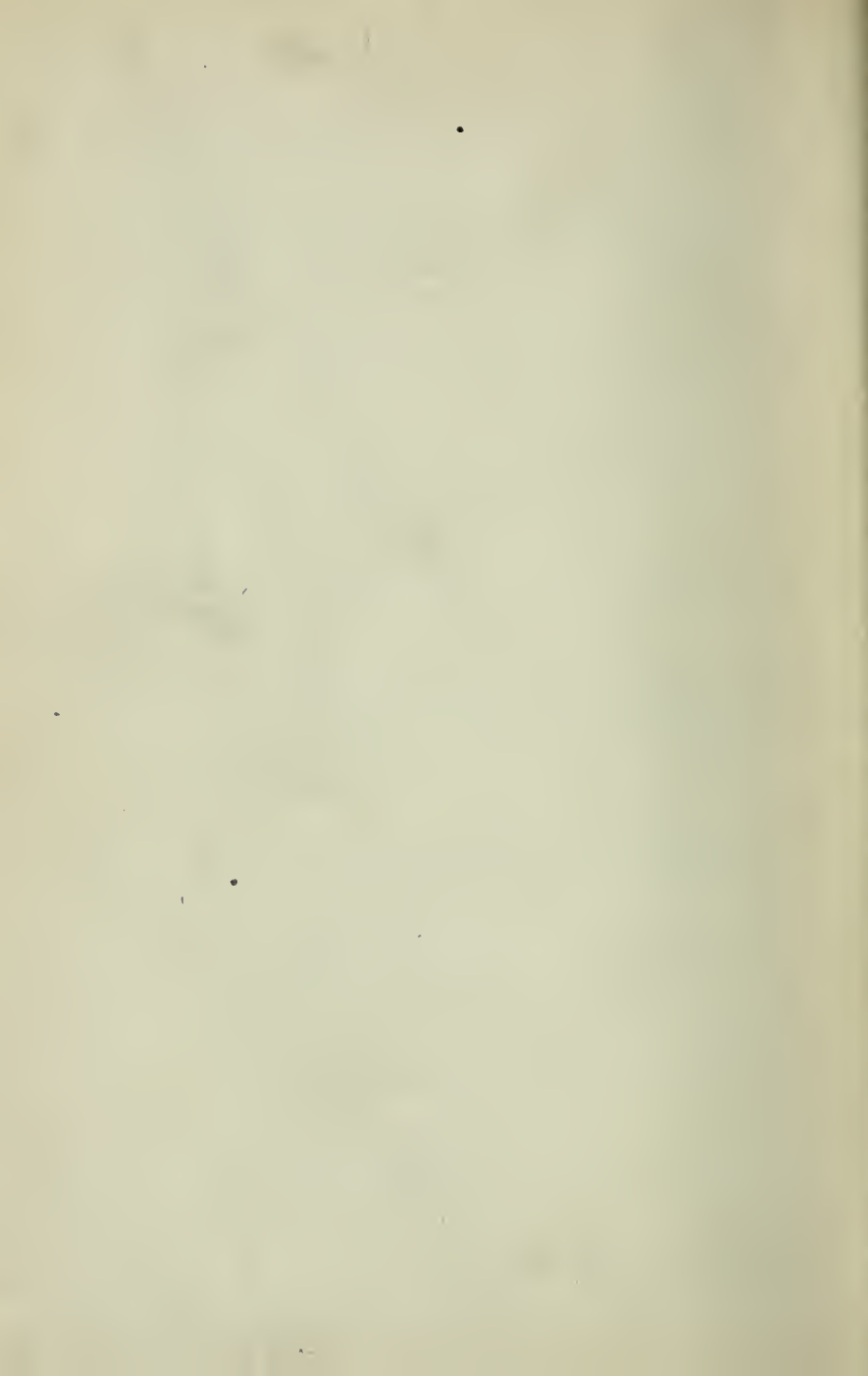
May 16. (Fri.)—THEME 19: Study in character. Characteriza-
tion. SZ 523-536, 652. (Compare with read-
ing of previous Monday, and assignment for
April 9.)

May 19. (Mon.)—TMS 386-391. Hand in revised synopsis of
Theme 20.

May 21. (Wed.)—TMS 391-396. Reading assignment.

May 23. (Fri.)—THEME 20: (1200-1800 words.) Narrative.

May 24. (Sat.)—Examinations begin.



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